

Fabio Marco Pirovino
www.pirovino.net
mail@pirovino.net



Installation View,
LISTE Art Fair,
2015

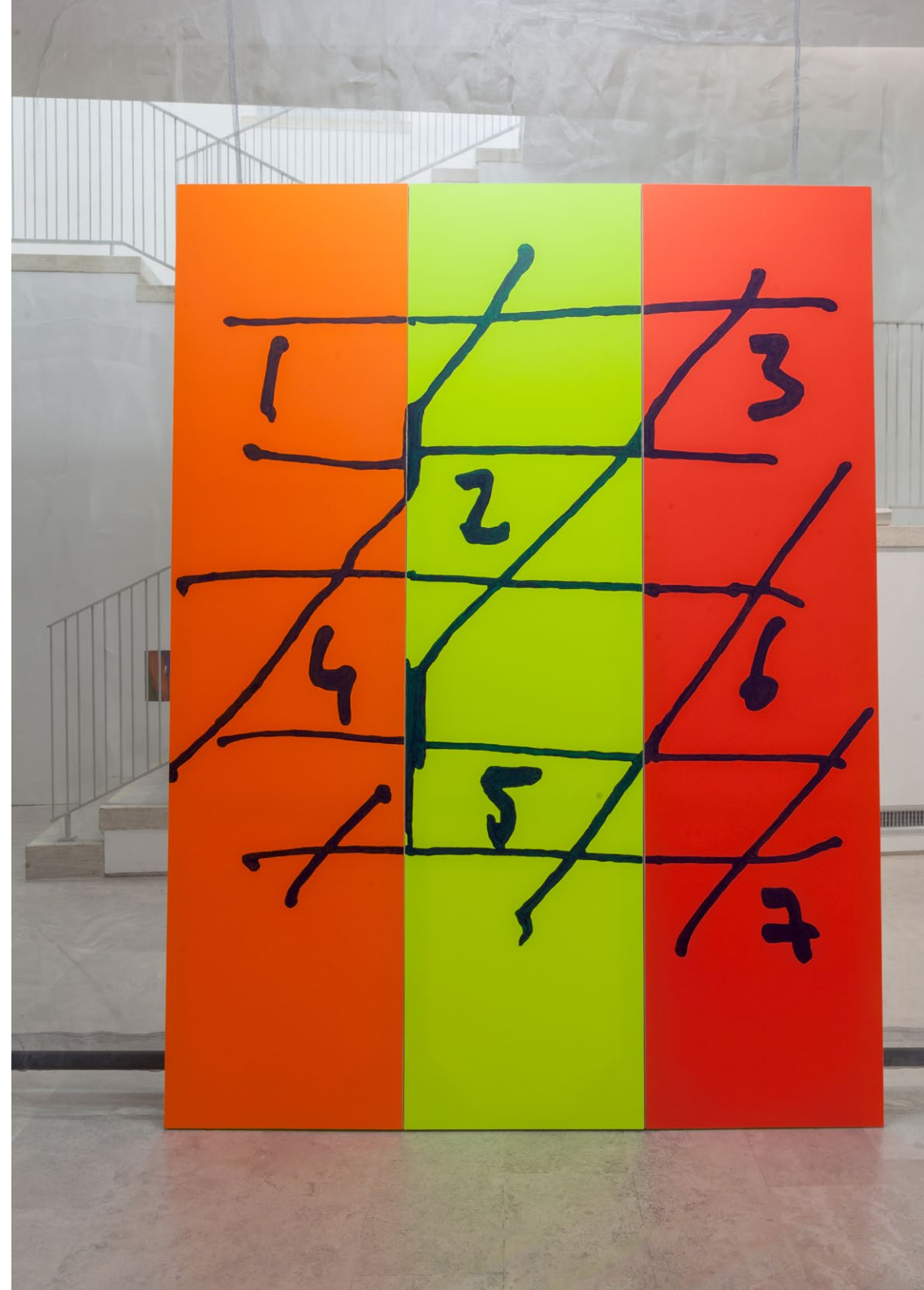


Installation View,
Scribble (Drawing) XXV,
Inkjet Print on Canvas,
227 x 170 cm, 89 x 67 inches
2015

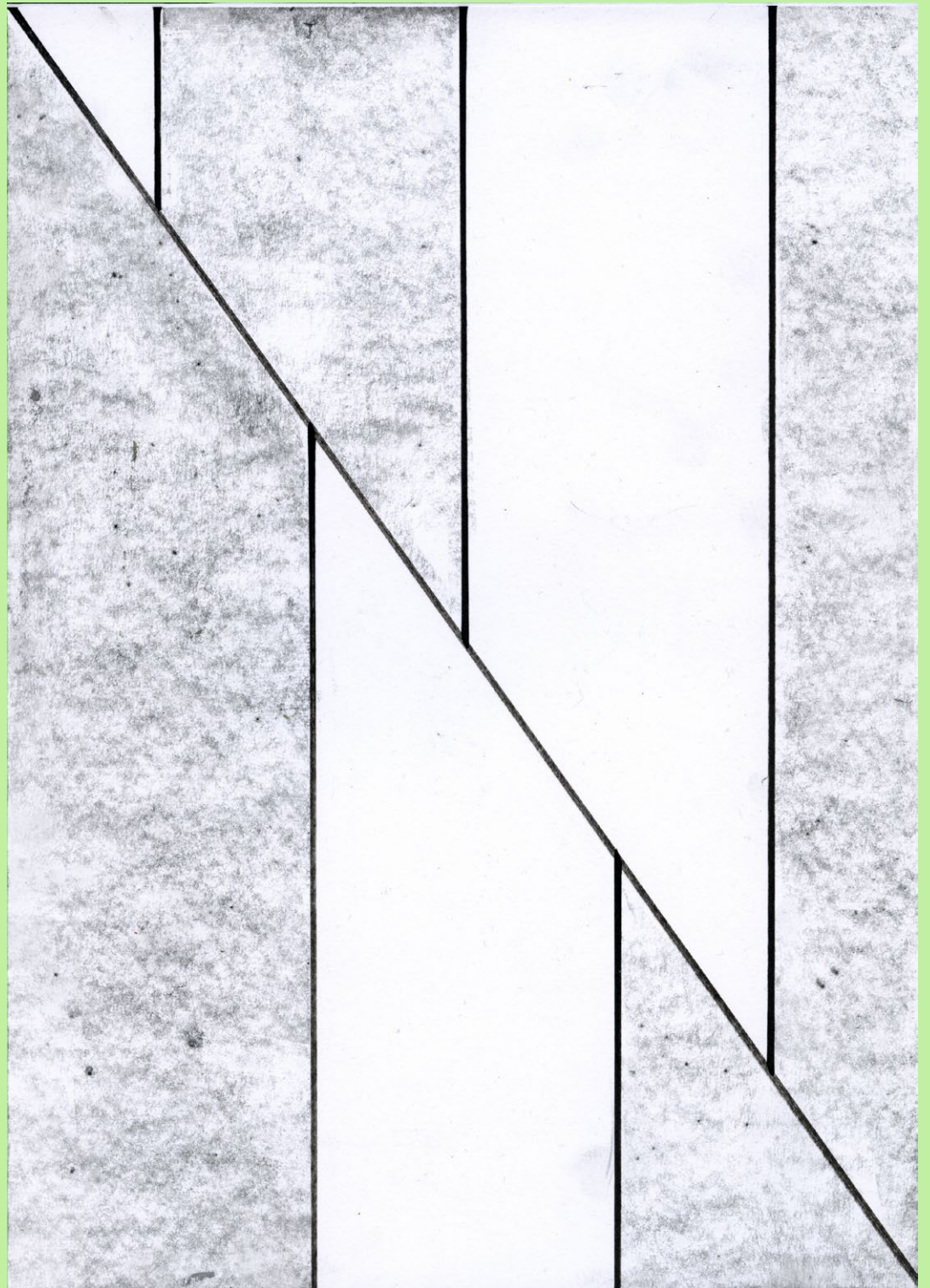


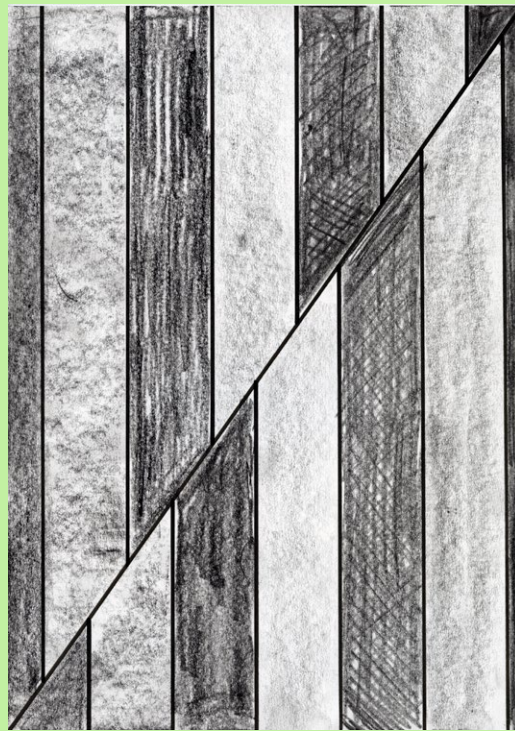
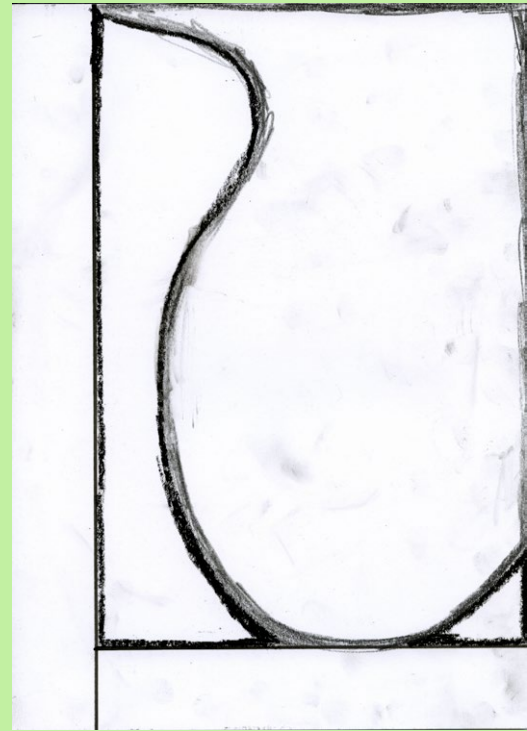
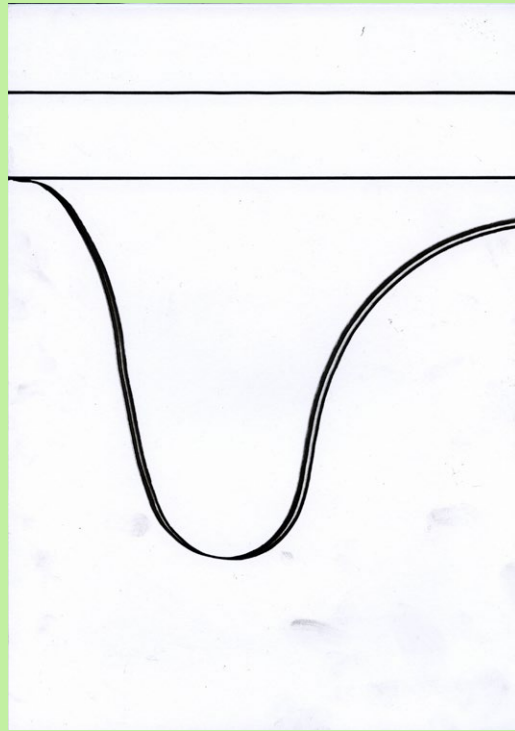
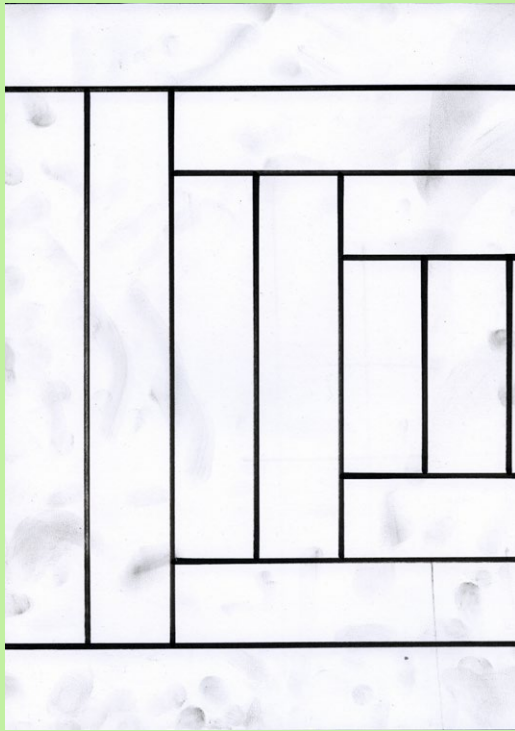
**Installation View,
Lord Ludd, Philadelphia,
Scribble (Drawing) XXXIII +
Scribble (Drawing) XXX,
Inkjet Print on Canvas,
227 x 170 cm, 89 x 67 inches
2015**

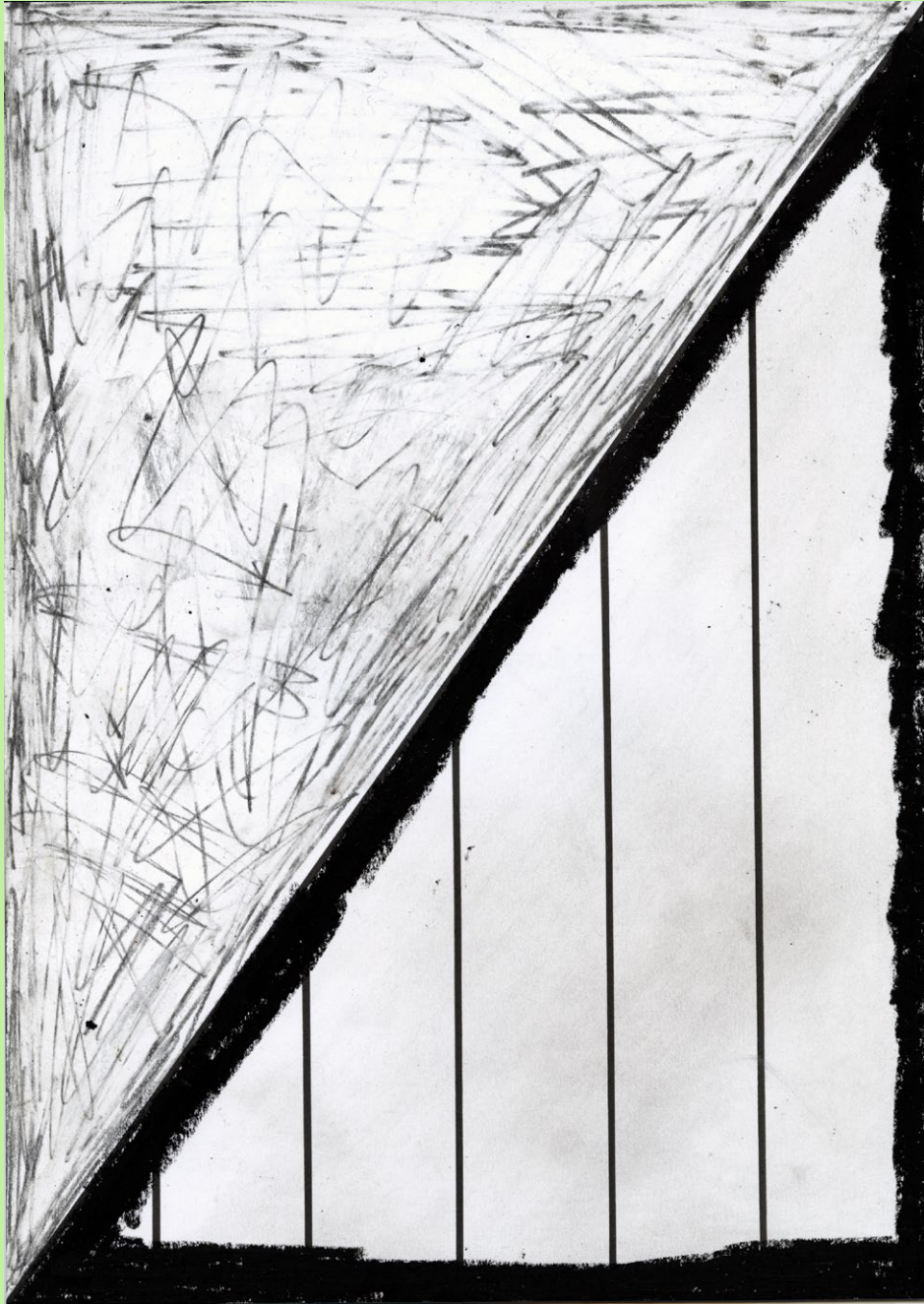
Installation View,
1234567,
Acrylic on 3 Canvases,
each 170 x 75 cm, 70 x 30 inches
Cattedrale,
Groupshow,
Istituto Svizzero, Roma, Italy,
2013



1-(800)-555-0199 ,
Series of 35 Drawings,
Indian Ink, Graphite, Oil Pastel
on Biotop Paper,
29.7 x 21 cm, 11.7 x 8.3 inches,
2013







milieu

FABIO

MARCO

PIROVINO

FMPFMPFMPFMPFMPFMPFMP

VERNISSAGE

FR/31/05/2013

1800 — 2200

Öffnungszeiten: Jeweils Sa 1100—1600
oder nach Vereinbarung

AUSSTELLUNG

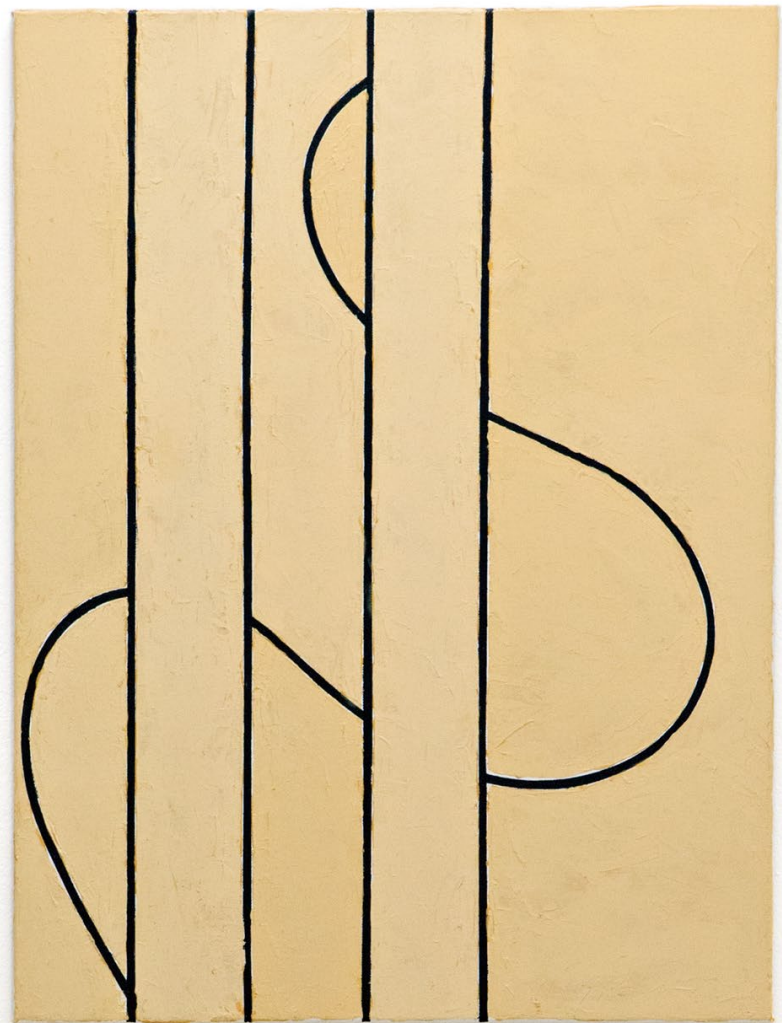
Galerie/Artspace
Münstergasse 6
3000 Bern S
milieu-digital.com 01/06 — 20/07/2013

FMP



Installation View,
fmpfmpfmpfmpfmpfmpfmp,
Milieu Gallery, Bern, Switzerland,
2013

fmp_saturday,
Acrylic on Linen,
90 x 67.5 cm, 35 x 27 inches,
2013



Titel / titre / titolo

entity relationship model / input output (system) / hyper fiction (7 x 7) / module /
grey version / first showing

Masse / dimensions / dimensioni

7	x	20.80	x	15.80 cm	(= 4 : 3)
7	x	27.70	x	20.80 cm	(= 4 : 3)
7	x	36.75	x	27.70 cm	(= 4 : 3)
7	x	49.00	x	36.75 cm	(= 4 : 3)

Definition:

1.
 $7 \times 7 = 49$
2.
49 cm is the first length. By using the ratio 4:3 one can define all further formats.
3.
Each format consists of a group of 7 paintings.
4.
The amount of possible formats is theoretically unlimited.
5.
There are six distinct compositions; from the six compositions the 7th is chosen at random - creating an alteration within the system.
6.
The work is a predetermined system that can be shown differently each time. Here in Basel the work is represented by 4 formats of 7 paintings each.
7.
By using mathematics to define the parameters of the work it avoids / refuses language as a constituting element.



Installation View,
entity relationship model /
input output (system) /
hyper fiction (7 x 7) / module /
grey version / first showing,
Swiss Art Award,
Basel,
2013

Fabio Marco Pirovino
Party Povera
15 09 - 03 11 2012

Inaugurazione
Venerdì 14 settembre, ore 18.30

Orari: lunedì-venerdì ore 11.00-18.00;
sabato ore 14.00-18.00
chiuso domenica e festivi
Ingresso libero

In occasione di START Milano
apertura straordinaria
sabato 15 settembre ore 14.00 - 20.00
domenica 16 settembre ore 14.00 - 18.00
sabato 22 settembre ore 14.00 - 20.00

Istituto
Svizzero

Roma
Milano
Venezia

Istituto Svizzero di Roma
Sede di Milano
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I-20121 Milano
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f +39 02 760 16 245
milano@istitutostvizzero.it
www.istitutostvizzero.it

Enti Finanziatori: Fondazione svizzera per la cultura Pro Helvetia, Segreteria di Stato per
l'educazione e la ricerca, Ufficio federale della cultura, Ufficio federale delle costruzioni e della
logistica. Partner: BSL, Canton Ticino, Città di Lugano, Università della Svizzera italiana

Party
Povera
Milano
2012
FWP



Installation View,
Setting 7/7:
the six and six one,
Party Povera,
Istituto Svizzero di Roma, Milano,
2012

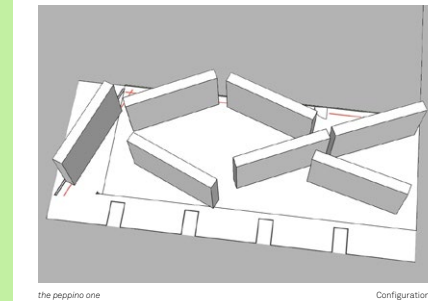
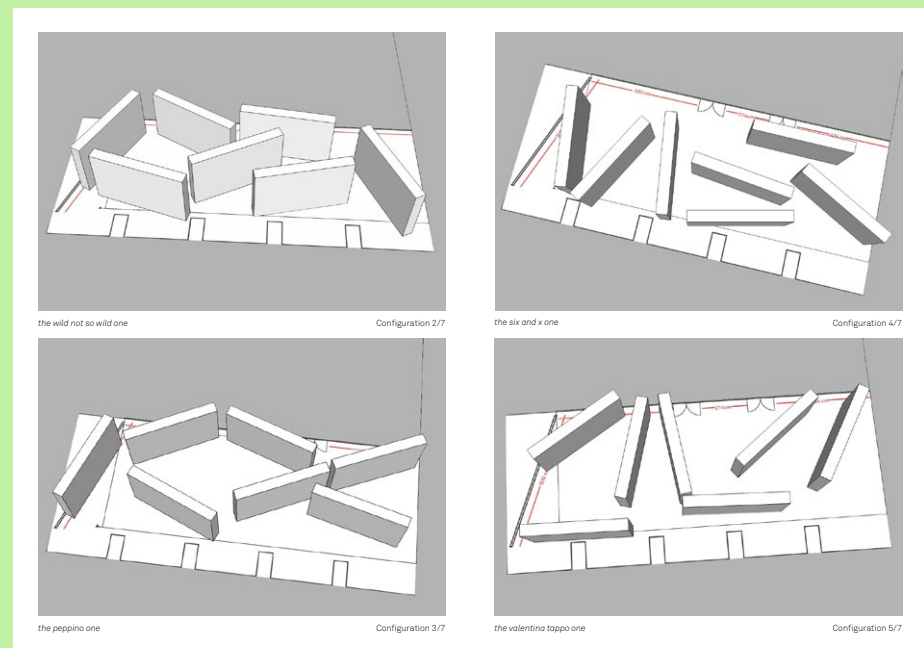
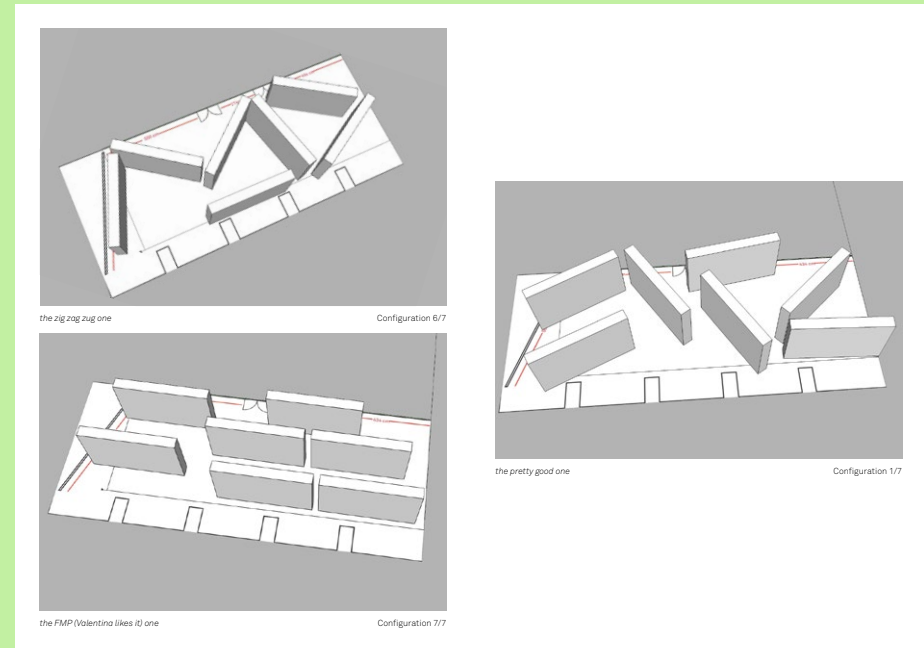
Poor notes for a party

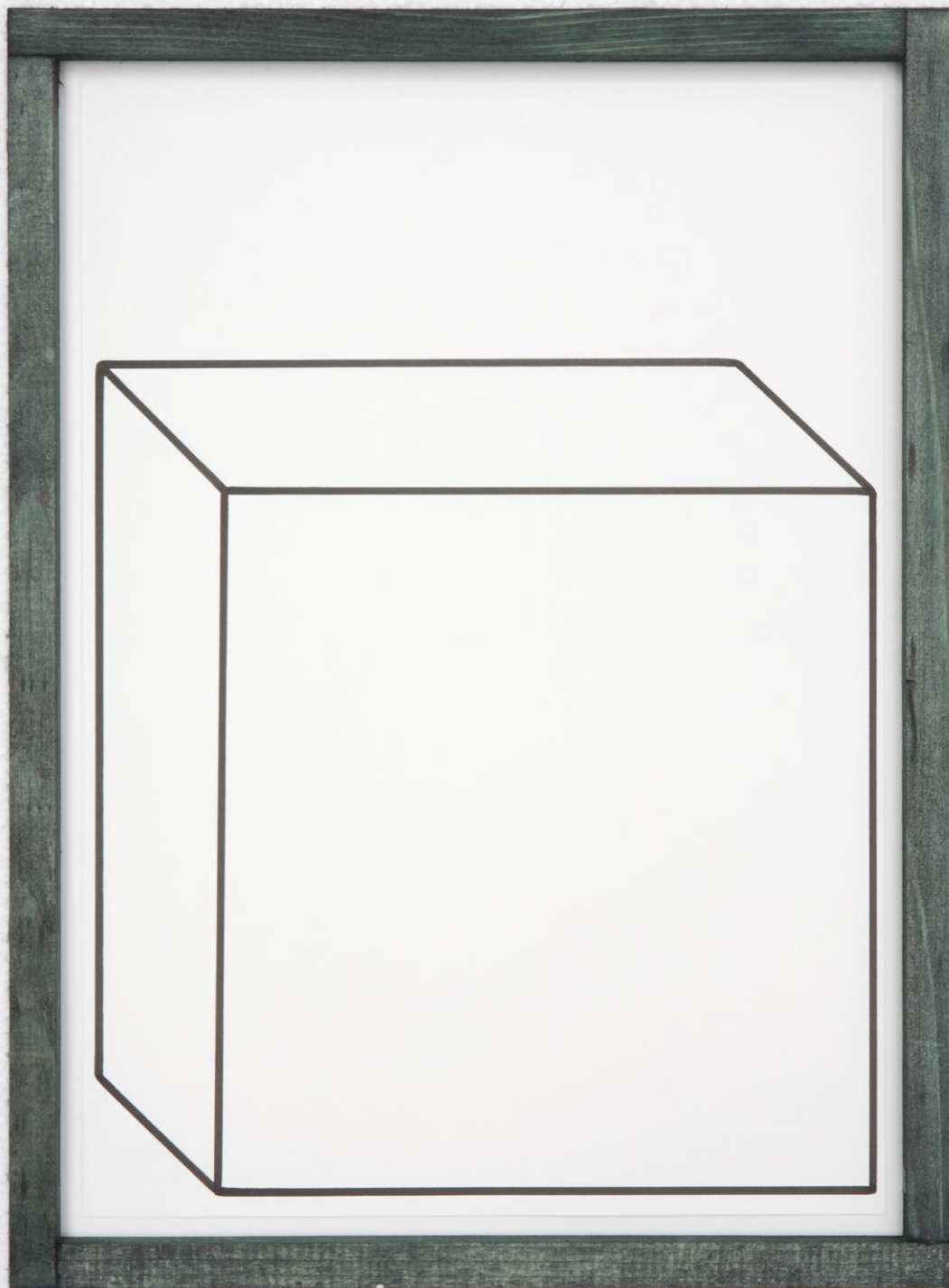
Party Povera is not only the title of Fabio Marco Pirovino's first solo show in Italy, but it is also the fulcrum, the keyword from which the entire project starts and takes shape. It is a play on words that plays with anthropological, literary and art commonplaces - "the party is better", "the party is over". The south of the world (and of Italy) always partying, against the serious north that produces the economy. Italian Arte Povera. The crisis. *Party Povera* acts as a sense-maker both for the exhibition concept and for the visitor.

The choice of poor, not technological materials, the idea of working in the space starting from the physical and not visual perception, the application of precise geometrical rules such as the golden ratio, or the A4 format. Seven movable polystyrene walls on wheels (4,5 x 2,78 x 0,50 m each) create an autonomous and composable space and support set up solutions that are always different.

During the exhibition the walls will change their set up 7 times, according to 7 different solutions, so as to create a new experience each time and to be ironic about the idea of 'multifunctionality' on which this space of the Istituto Svizzero is based. On each wall 7 drawings in A4 format are presented, from a series of 49 new drawings by the artist. 7 is the magic number repeated three times 777, a kind of variation of the diabolical 666, a gamble on destiny for the future. While the subject of this exhibition is without doubt the space, the movement of the body and the perception in the space and of the space make it an exhibition to experience, to recount, impossible to photograph. Its apparently logic-deductive structure - starting from a title/keyword and from geometric rules - ends up being the real conceptual, cultural subject that Pirovino decisively attacks. The artist plays with many clichés in the discourses on art, first of all the romantic myth of art conceived as a space of freedom devoid of rules. But - as Wittgenstein said - "how can a rule teach me what I have to do at this point?" *Party Povera* seems a chain of hypotheses around this question, as if Pirovino faces each choice, giving himself a new rule; as if the description of the rules could then explain the exhibition itself. Linked to the modernist tradition of art as an autonomous language that exists in the world just like the other things that were created, such as a pebble or a bird, in reality Pirovino tries to create the space for a determined physical and conceptual experience, a sort of closed device, where the rules cannot even help the subject that is passing through it, that is experiencing it, that uses it, if not through a creative gesture. Or, as Pirovino says: "Fuck the idealizations, it's just shit to be poor".

Written by Salvatore Lacagnina, Curator Istituto Svizzero di Roma



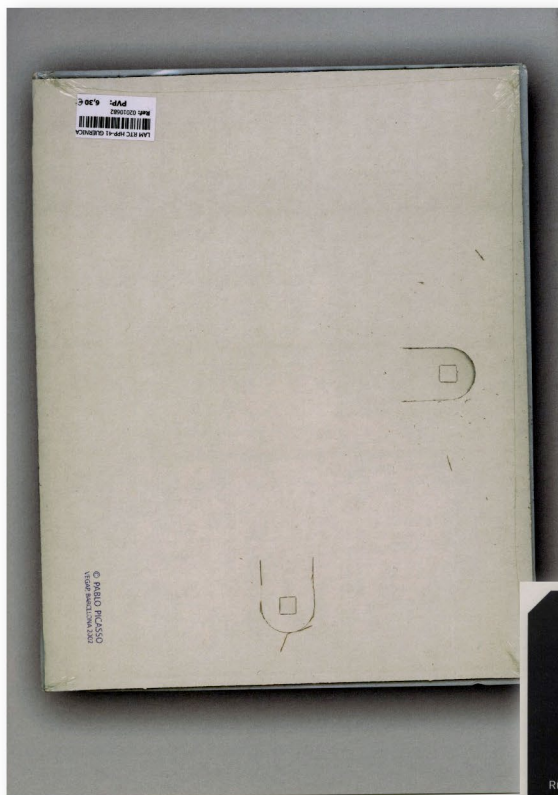


on the left and
following page:
Party Povera Drawing 4, 38 and 39
Indian Ink on Bio Top Paper in
Artist Frame,
29.7 x 21 cm, 12 x 8 inches,
2012



Installation View,
Setting 5/7: the valentina tappo one,
Party Povera,
Istituto Svizzero di Roma, Milano,
2012





Rückwand der Kunsthalle Basel (neben der Elisabethenkirche)
Back wall of Kunsthalle Basel (next to Elisabethenkirche)

Fabio Marco Pirovino RAZZLE DAZZLE (PPG)

Einweihung: Samstag, 12. Juni 2010, 16 Uhr. Anschließend Apéro mit Grill.
Inauguration: Saturday, June 12, 2010, 4pm. Followed by drinks and barbecue.

Sachsponsor von/Sponsorship-in-kind by:
Dold AG, Münchenstein
Fleig Plot AG, Basel

Bild/Image: Fabio Marco Pirovino, PPG, 2006, Inkjet auf Papier/Inkjet paper, 85 x 106 cm. Courtesy der Kunsthalle artist & Adab Project, Zürich/Zürich.

KUNSTHALLE BASEL

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info@kunsthallebasel.ch · www.kunsthallebasel.ch
Di/Mi/Fr 11-18 Uhr · Do 11-20.30 Uhr · Sa/So 11-17 Uhr
Tue/Wed/Fri 11am-6pm · Thu 11am-8.30pm · Sat/Sun 11am-5pm



**Razzle Dazzle (PPG),
Wallpainting,
5.5 x 37 meters, 18 x 122 feet
Backwall Kunsthalle Basel,
2010/11**

(...)

RAZZLE DAZZLE (PPG) (2010),

the mural by Fabio Marco Pirovino on the back wall of Kunsthalle Basel, is a contemporary engagement with the history and the cultural and political significance of Guernica. With a mouse click, Pirovino took the first image that appeared on Google under the search word “Guernica”, and processed it using a simple Photoshop procedure. He determined the various grey values in the image and, opting for a particular brush size, painted over the reproduction so that the figures once painted in the grisaille technique became abstract planes. Finally, the artist turned the image upside down in order to “further emphasise the composition and render the painting even more abstract,” as he himself put it. The digitally processed version of the original painting was translated into an analog process, when the artist hand-drew his computer image and copied it several times, copy-and- paste style, so as to employ the full length of the wall. Using an old fresco technique, the image was then painted on the back wall in a correspondingly enlarged size and using a real brush.

Pirovino turns Picasso’s expressive depiction of suffering into an abstract composition repeated more than three times, giving it a very digital appearance, even when painted oversize on the outside wall. The style of the Photoshop brush is as plainly recognisable as the seam where one image borders on the next. In the repetition, the white, grey and black shades become a kind of camouflage that eschews figurative depiction. “Razzle Dazzle” is the designation for camouflage patterns used mainly during the First World War on warships (the term itself is attributed to the British artist Sir Normal Wilkinson, and the technique was initially intended more to confuse than to actually camouflage).

RAZZLE DAZZLE (PPG) not only points to the symbolic significance of Guernica as a politicised and much-reproduced painting, but it also considers the power of images themselves—in both photography and painting—and their utilisation and instrumentalisation today. The availability of visual material on the internet, and the technical development of image-processing programmes, enable enormous freedom in visual art, the limits of which stand in opposition to those in politics: the digital processing and reproduction of media images facilitates the falsification of facts and can be used as means of propaganda by opposing sides in a conflict to different political ends. The supposed transparency resulting from the omnipresence of photo and film cameras, and from access to the internet, is often blurred by the manufactured messages of manipulated pictures. In the case of Pirovino’s work, the model here turns out to be a none-too-precise reproduction of the original: at the time of his internet search, the first image that appeared on Google under the search word “Guernica” was slightly cropped.

(...)



**Razzle Dazzle (PPG),
Wallpainting,
5.5 x 37 meters, 18 x 122 feet
Backwall Kunsthalle Basel,
2010/11**

Fabio Marco Pirovino
*1980 Basel

lives and works in Zürich and Basel

2007 Diploma with Distinction, Department of Photography,
University of Arts and Design Zurich, Switzerland

Exhibitions (Selection)

Solo

2016

upcoming: „Hidden in plain sight“, with Sam Porritt, Frutta Gallery,
Rome, Italy

Este, Bushwick, NY, USA

2015 „Liste Art Fair“, Ancient & Modern, Basel, Switzerland

2014 „studio ny“. OLM Art Space, Neuchatel, Switzerland

2013 „fmpfmpfmpfmpfmpfmpfmp“, Milieu Gallery, Bern, Switzerland

2012 „Party Povera“, Swiss Institute Rome, Milano, Italy

2011 „abstract feelings“, Abbt Projects, Zurich, Switzerland

2010 „Razzle Dazzle (PPG)“, Backwall Kunsthalle Basel

„ZKB Art Award“, at Kunst 10, Zurich with Abbt Projects,
Switzerland

„20th Century Fox, in Memory of Thomas Knoll“,
Coalmine Photogallery, Winterthur, Switzerland

2009 „Propaganda & Instinct“, Abbt Projects, Zurich, Switzerland

„FMP at his own flat“ Paloma Presents, Zurich, Switzerland

„Icarus“, Marks Blond Project, Bern, Switzerland

Group (Selection)

2015 „Little strokes fell great oaks“, Lord Ludd, Philadelphia, USA
„intro“, Giorgio Galotti Gallery, Turin - upcoming
„Heimspiel“, Kunsthalle St.Gallen, Switzerland
„La scrittura degli echi“, a project of NERO at MAXXI, Rome; Italy
„Hairy Plotter and the Polygrapher's Tones“, TOVES, Copenhagen, Denmark
„Old friends new ideas - old ideas new friends“, Milieu Gallery, Switzerland

2014 „One step ahead moving backwards“, KM Temporaer, Berlin
„What do you write when men are puking into plastic bags“, Chert Gallery, Berlin
„Chez Pedro“, Pioneer Works, New York
„blackboard - white page“, Zurich, Switzerland
„Swiss Art Award“, Basel, Switzerland
„Space is the Place“, Basel, Switzerland
„Work- and Residences Award City of Zurich“, Helmhaus, Zurich, Switzerland

2013 „Cattedrale“, Swiss Institute Rome, Italy
„Swiss Art Award“, Basel, Switzerland
„Space is the Place“, Basel, Switzerland
„Cave Instant Clay Hoppy Lay“, ToBe, New York

2012 „Calypso“, Room for Contemporary Art, Rorschach, Switzerland
„Editions-Series Ready to Print“, International Centre of Graphic Arts,
Ljubljana, Slovenia

2011 „Editions-Series Ready to Print“, Kunststiftung Baden-Württemberg, Germany
„Editions-Series Ready to Print“, White Space, Zurich, Switzerland
„Work- and Residences Award City of Zurich“, Helmhaus, Zurich, Switzerland
„Lumen Festival“, Staten Island, New York
„Editions-Series Ready to Print“, White Space, Zurich, Switzerland
„MDFA Union – Collection at Alpenhof“, Alpenhof, Oberegg, Switzerland
„Zwischenlager – Acquisitons Zurich 06-10“, Helmhaus, Zurich, Switzerland

2010 „Drawing“, Milieu Galerie, Bern, Switzerland
„Canton Zurich Work Grants“, F+F Schule, Zurich, Switzerland
„The Photograph and The Artist“, Exhibitionspace Klingental, Basel, Switzerland
„Summer Group Show“, Abbt Projects, Zurich, Switzerland

2009 „Regionale 10“, Kunsthalle Basel, Switzerland
„Regionale 10“, L6 Freiburg, Germany
„Walk on the Light Side“, Egg n Spoon, Zurich, Switzerland

2008 „Regionale 9“, Kunsthalle Basel at the Exhibition Space Klingental,
Basel, Switzerland
„Father why don't you see me“, Marks Blond Project, Bern, Switzerland
„Malzeit“, Cabaret Voltaire, Zurich, Switzerland
„The vulnerability of high animals“, Theater of the Arts, Zurich, Switzerland

2007 „Regionale 8“, Kunsthalle Basel, Switzerland
„Regionale 8“, Musée des Beaux-Arts, Mulhouse, France
„Amberg & Marti showing FMP“, Riga, Latvia
„Work- and Residences Award City of Zurich“, Helmhaus, Zurich, Switzerland
„Diploma Exhibition HGK Zürich“ Tonimolkerei, Zurich, Switzerland
„Plat(t)form, Young Photographer and Artists show their Portfolios“,
Photography Museum, Winterthur, Switzerland

Collections

„Zürcher Kantonalbank“, Zürich, Switzerland

„Postfinance“, Bern, Switzerland

„Collection Canton Zurich“, Zurich, Switzerland

„Collection City of Zurich“, Zurich, Switzerland

„Volkart Foundation“, Winterthur, Switzerland

„Mezzanin Foundation“, Liechtenstein

Awards

2010 „ZKB Art Award“, Jury: Beatrix Ruf, Rein Wolfs, Eva Birkenstock

2009 „Award 2009 Fine Arts Society Basel“ for the exhibition
at Regionale 10, Kunsthalle Basel, Switzerland

Grants

2014 „A.I.R. Berlin Alexanderplatz“, Residency Berlin

2012 „Canton Zurich“, Zurich, Switzerland

2010 „IAAB Basel“, Residency New York

„Canton Zurich“, Zurich, Switzerland